



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

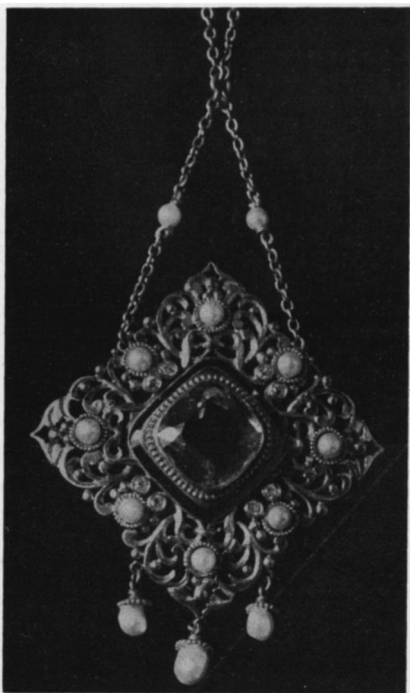
JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

America by immigration—knowledge which we have so often in the past allowed to be degraded or lost.

Miss Grace Hazen is also to be reckoned among the foremost makers of handwrought jewelry in New York, as she spends half her year in that city—the other half at East Gloucester, Mass. Miss Hazen's designs are bold and interesting, her work full of character.

In Philadelphia there is a most sincere and earnest group of craftsmen. Mrs. Frederick Rockwell and Alessandro Colarossi, Miss Margaret Neall and Miss Eleanor Stewardson are producing jewelry of great charm and excellent workmanship. In Baltimore there are at present few makers of jewelry, but the work of Mary Rice deserves special notice. Millicent Strange is an Englishwoman living in Washington, whose jewelry has quite individual distinction; she has made special study of enameling, and is expert in all its branches, *champlevé*, *cloisonné*, *plique-à-jour* and *limoges*. With the production of the West and Middle West the present writer is not very familiar. The work of Mildred Watkins and Jane Carson Barron, of Cleveland, and of Mrs. Lawrence B. Dixon, of Riverside, Cal., is, however, of very special interest.

By even so cursory an account as here given, it can be seen—and this is our final point of deduction—that there are throughout the country, artists who have chosen



GOLD, GREEN TOURMALINE, BLACK ENAMEL AND PEARLS FRANK GARDNER HALE

jewelry as a means of expression, and are creating thereby personal ornaments that are worthy to be called works of art.

## THE HEWLETT FELLOWSHIP IN ART

BY FREDERIC McCONNELL

**T**HE Carnegie Institute of Technology has offered a scholarship to be known as the Russell Hewlett Memorial Fellowship in honor of the late Russell Hewlett, first dean of the School of Applied Design of the Pittsburgh School, to a craftsman in one of the artistic crafts who desires an artistic education. It will consist of free tuition in the Department of Painting and Decoration and a sufficient amount of money to defray the expenses of one year of resident art study. The scholarship is being offered with a twofold purpose. One is to assist a tried craftsman such as a

printer, upholsterer, potterer, paperer, stained glass window designer, textile or metal worker, who possesses a familiarity with the technic and processes of his particular craft, to acquire a theoretical training in the fine arts. The other is to bring into the art department of the school, by association with faculty and student body, the distinct point of view of the craftsman as distinguished from that of the artist.

The idea behind this unique foundation is to bring about a closer coordination between training in the fine arts and production obtaining in the various allied crafts.

Artistic training in this country has for some years failed of public interest because it has been defective in this regard. It has been inspired too much by the "art for art's sake" motive, that is, it has cloistered too exclusively the artist who quite properly must take that attitude towards his work. The effort now to make such training applicable to some form of allied industry represents a healthy change in standards. It signifies an intention to induce the artist to regard his art as a high calling, but one which should be practiced for the benefit of the public. It means that the art student like any other student should learn to understand and respond to the pulse of the nation.

It is a mistake to say that the American people have not a temper for art. Doubtless it is not expressed by popular acclaim for the picture hanging in the occasional art museum; nor is the general artistic impulse in Europe measured by any marked following after picture galleries. Such institutions of refined culture are naturally closed to the masses. But their love for the beautiful is nevertheless expressed in very marked general terms. The theatre, architecture, illustration and decoration are forms of art which subsist upon their appeal to the feelings of the general public. The workers in these fields realize that success depends upon their ability to satisfy a strong and natural demand for something beautiful, something which shall have, beside durability and practical usefulness, some beauty of form, some finish in execution. In other words they apply their appreciation and knowledge of fine art to the forces current in the life of the people. In Germany and France the feeling for art is traced in the output of the artisan and craftsman. The same feeling is shown to exist in America by the fascination which the foreign commodity bearing the "made elsewhere" stamp has for us. We value it above our own product not because we think the foreign make more useful or serviceable but because we know it is better looking; it touches more our sense of the perfect. We know that our craftsmen are just as efficient workmen as their fellow craftsmen in Germany and France, but we don't think they are as artistic: hence the vogue in this country for the exotic, a fair

evidence that we appreciate the presence of art in the things that we use.

The Hewlett Fellowship is an effort to meet in some measure the condition that prevails in Europe. There about nine years is spent by the craftsman in the preparation for the practice of his trade. Half of that time is devoted to a thorough art training which is necessary if the maker's product is to have that degree of excellence expected of it by the buyer. It is an interesting fact that one of the largest terra cotta companies in the United States employs only skilled workmen from Europe because the highly decorative and ornamental nature of this sort of industry demands primarily the touch and judgment of the artist to produce its product. The Hewlett fund and similar ones which are likely to be established in art centers throughout the country will permit in this country just such training as the European craftsman feels it necessary to have; it will provide our workmen with the artistic equipment which good taste demands of them; it will assist American labor to gain the recognition it always wants. But what is of greater significance, it will help fuse together the spirit of the artist and the spirit of the artisan so that in America as in Europe feeling for beauty will find expression in the thought and occupation of the people.

---

The National Academy and Institute of Arts and Letters held their Annual Meeting in Boston in November. The gold medal of the Institute was awarded to W. D. Howells for his contributions to the field of American literature. The following were elected members of the Academy: William Gillette, playwright; George L. Rivers, historian; Paul Elmer Moore, critic and essayist; J. Alden Weir, painter; Frederick Macmonnies, sculptor, all of New York, and Robert Grant, novelist, of Massachusetts. To the membership list of the Institute the following were added: Charles R. Miller, editor of the *New York Times*; Elihu Root, Henry Osborn Taylor, Robert I. Aitken, James Earl Fraser, Bertram G. Goodhue, Breck Trowbridge, all of New York; Ernest R. Kroeger, St. Louis; Arne Oldberg, Evanston, Ill.; Gamaliel Bradford, Ellery Sedgwick and Ralph Adams Cram, of Boston.